



Join **5** and Celebrate

SACRED DANCE GUILD JOURNAL

Winter Issue (December) 1978-79

Vol. XXI No. 2

THE SACRED DANCE GUILD
ANNOUNCING!!!!!!!!!!!!!!

FESTIVAL ON CHRISTIAN CLOWNING

June 20 - 24, 1979

Endicott College, Beverly,
Massachusetts (on the ocean)

(Details and Reservations in Spring
Issue)

BE ON THE ALERT FOR:

1. Sacred Dance Guild Festival
2. President's Column
3. JO ANNE ORR, First Life Member!
4. Membership List

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Deadline dates for Journal items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

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FROM THE PRESIDENT:

More Than We Can Say: We Have Danced
by Doug Adams, President of SDG

If you wish to convince anyone of the compelling power and purpose of Sacred Dance, open this new book by Carlynn Reed. If you wish to stretch your own vision of the range of Sacred Dance possibilities, open Carlynn's book. If a picture is worth a thousand words, then this book has over 100,000 words with its 85 pictures and two hundred pages. Of course, the text is helpful with the advise it gives on the problems and possibilities for sacred dance in dance choirs, dance spectacular, dance therapy, congregational dance, ethnic

dance, charismatic dance, and dance as prayer that have shaped the last two decades. Such insights from sacred dancers during the past twenty years are well worth the price of the book AND WE HAVE DANCED by Carlynn Reed (order it for \$5.95 per copy plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.)

But it is the pictures that make this book a must for anyone in Sacred Dance to have on hand to show to others and look at ourselves. In trying to tell one minister about the gift sacred dance could give to his worship, I was making little headway until I opened up Carlynn's book and showed him the photo section. That convinced him of the need for Sacred Dance in his worship! On another occasion, I was trying to explain to a newspaper reporter how certain congregational movement was possible. She didn't understand until I showed her two photographs from the book; and then she immediately said, "I see!" Similarly with some dancers recently, I was able to help them stretch their vision of how to use masks and architecture to expand the ministry of their dance by showing them some of the photos in this book by Carlynn. I urge you to get the book and give the book to others so that all of us will see and grow. AND WE HAVE DANCED is a gorgeous book, the best book on sacred dance I have seen.

.....

"THREE MEN SOUGHT HIM

WISE MEN STILL DO"



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WHAT IS THE SACRED DANCE GUILD?

The Guild is an inter-faith, non-profit organization devoted to dance in worship. It functions as a clearing house for activities and resources for leadership in sacred dance

The Sacred Dance Guild came into being in the early 1950's as the Eastern Regional Dance Association. That group pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of the "Sacred Dance Guild." After that the Guild incorporated.

The Guild's present international membership includes men and women and young people from Jewish, Catholic, and Protestant traditions and from other faiths. Many members are dancers, dance directors, clergy, religious educational directors, and musicians as well as simply interested supporters.

The Sacred Dance Guild promotes dance

- in **ART**, for creative discoveries of self and relatedness
- in **RELIGION**, for enriched experiences of corporate worship and liturgical community
- in **EDUCATION**, for creative and disciplined growth of the whole person (mind, spirit, and body as one) in relationship with God and others.

HONORARY MEMBERS

Ruth St. Denis*
Ted Shawn*
Jess Meeker
Mary Anthony
Forrest Coggan
Matteo
Arthur Hall
Betty Ford

*deceased

ADVISORY PLANNING BOARD

Past Presidents:

Martha Yates
Maxine DeBruyn
Mary Jane Wolbers
Margaret Taylor Chaney
Ruth Rayton Ford

WHAT RESOURCES DOES THE GUILD OFFER?

The Guild publishes a Journal three times a year. Each issue contains feature articles as well as details of sacred dance activity in each state or region and reviews of recent literature pertinent to sacred dance. The Guild also has available a bibliography and pamphlets about religious dance.

Leadership and technique opportunities are offered from time to time at workshops throughout the country. Also, classes and workshops are held in conjunction with the annual meeting of the Guild at the June Institute or Festival.

Historically, Institutes were held at Jacob's Pillow in Lee, Massachusetts, at Murray Grove in Lanoka Harbor, New Jersey, and at Kirkridge in East Stroudsburg, Pennsylvania. Endicott College in Beverly, Massachusetts was the location of the 1977 Institute and the 1978 Festival. The 1979 Festival will also be in Beverly. The 1980 Festivals will be in Beverly and Denver, Colorado.

WHO MAY BELONG?

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild.

Several types of membership are available:

REGULAR - receives the Journal and is entitled to special membership rates at meetings and workshops

STUDENT - available to full-time students of any age. Receives the Journal and is entitled to membership rates at workshops.

GROUP - dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops; two Journals sent to designated person for group use.

SPONSOR - individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

SACRED DANCE GUILD KIT

This kit includes:

1. *Considerations for Starting a Dance Choir*
(includes appendices on choosing music, evaluating dances, planning workshops, and bibliography)
2. *Using Creative Movement in Religious Education*
3. *Involving the People in Dance Worship: Historic and Contemporary Patterns*

Charge for Kit:

United States - \$5.00 check or money order.

Overseas - \$7.00 postal money order only.

Please send **advance** payment with order to:

HELPS & GUIDELINES DIRECTOR
Mrs. Frederic Volz
24 Tyler Road
Lexington, MA 02173

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JO ANNE ORR, A Life SDG Member

Jo Anne J. Orr is the First Life Member in the Sacred Dance Guild. Jo Anne Orr of Ohio has generously responded to the opportunity created by the SDG board to become a life member and thereby aid endowment funds for Sacred Dance. THANK YOU JO ANNE!

We urge you to follow Jo Anne's fine example and become a life member this year. To become a life member, you make a one time tax deductible donation of \$200 or more to the Sacred Dance Guild and thereby receive the SDG Journal for life as well as continuing as a SDG member without further cost. You designate how your donation is to be divided between the "Margaret Taylor Endowment for Dance in Worship at Pacific School of Religion" and "the Sacred Dance Guild Scholarship Endowment Funds." (Please note that during 1979, any such donation to "the Margaret Taylor Endowment" will be doubled by a matching challenge grant; so your gift can have a maximum impact.) Send a check for \$200 or more made out to "The Sacred Dance Guild" to Doug Adams (at Pacific

School of Religion, 1798 Scenic Ave., Berkeley, Ca 94709) and instruct him how to divide your donation between the two endowment Funds.

BUILDING A FLOOR UNDER SACRED DANCE

by Doug Adams

You are needed to help complete a strong foundation stone in the floor we are building under Sacred Dance. I urge you to respond this one more time. 1979 is the Final year that your gifts to the "Margaret Taylor Endowment for Dance in Worship" will be doubled by the matching challenge grant at Pacific School of Religion. We need to raise \$2,000 this final year in order to receive the remaining \$2,000 in the matching grant. If every member of our Sacred Dance Guild gives just \$5.00 more this year, we will more than achieve our goal. If one third of our members give just \$10, we will nearly achieve this goal.

Interest from this endowment fund makes possible sacred dance courses at Pacific School of Religion where students from all denominations and from all parts of the country are trained for ministry to serve all over this nation.

Some 300 seminary students have been able to take Sacred Dance courses at Pacific School so far. Please help complete this endowment effort so that many more future ministers will be trained in dance.

Send tax deductible contributions made out to "Pacific School of Religion - The Taylor Fund" and mail to Doug Adams at Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

Another way to aid this endowment effort is to pay \$200 or more to become a life member of the Sacred Dance Guild. You can designate all or part of that \$200 go to the Taylor Endowment (where it will be doubled by the matching grand) or to the SDG Scholarship endowment. You receive the tax deduction plus the SDG Journal for life without having to renew each year. Write

to Doug Adams if you are interested in helping this way.

THE GUEST COLUMN (Father Edmund T. Coppinger, SDG Member submitted the following Dance Form developed by small group at Sacred Dance Workshop with Carla DeSola at Wilmington Delaware, April 14-16, 1978)

Movement Expression of the Penitential Rite

In the following prayer form, we use movement and gesture to express both the offence we commit against God or neighbor, and the antidote to, or healing of, that offence.

Formation: 3 dancers in circle, facing in.

Leader - introduces prayer form, and invites those present to make prayer response: E.G. "My dear friends, we ask you to join with us in asking Our Lord's forgiveness for the many things in which we fail. As we chant (or speak) "Lord have mercy" we invite you to respond in like manner.

FIRST PETITION (First Dancer) "We ask you to forgive us Lord, for the times we turn away from our neighbor in need". All dancers twist head and upper body away from circle, raising one shoulder, stepping out of circle with one foot. (bending into slight crouch); hold position for a short time.

Chanter(s): "Lord, have mer - cy." Response: "Lord have mer - cy."

(First Dancer): "Lord, help us to reach out to one another."

Second dancer makes moderate bow toward first, and holds. First dancer, in gesture of healing, places hands, palms down, on head of #2, then move hands to take hold of shoulders of #2, and slowly lift #2 to upright position. Dancer #2 repeats sequence with #3 then #3 with #1.

SECOND PETITION (Second Dancer): "We ask you to forgive us Lord, for the times we have left kind words unspoken." Taking small step forward, dancers open mouth as if to speak, then with an ex-

pression of doubt quickly step back, at the same time covering mouth with both hands. (hold)

Chanter(s): "Lord have mer - cy"

Response: "Lord, have mer - cy."

(Second Dancer): "Lord, help us to speak."

Second dancer in gesture of gentle healing, extends first two fingers of right hand and slowly touches right and left cheek (close to mouth) of dancer #3, then opens right hand, palm up, touches #3 beneath chin, slowly draws fingers forward (to self.). Dancer #3 repeats sequence with #1; then #1 with #2.

THIRD PETITION (Third Dancer) "Forgive us Lord, for the times we have caused strife and discord." Dancers approach one another, and with slight side to side movement begin to 'elbow' and shove each other in an attitude of disdain and haughtiness.

Chanter(s): "Lord, have mer - cy." Response: "Lord, have mer - cy."

(Third Dancer): "Lord, help us to be reconciled."

Dancers approach center, slowly lift arms, and form 'circle embrace' - of all three.

FOURTH PETITION (All Dancers): "Forgive us Lord, for the times we chose not to hear your word." Dancers use their hands to cover their own ears, at the same time twisting their upper torso away from center. (hold)

Chanter(s): "Lord have mer - cy."

Response: "Lord, have mer - cy."

(All Dancers): "Lord, help us to listen with our hearts."

First dancer drops to both knees, second to one knee, third remains standing. All cup right hand around right ear and cock head, straining forward: position left arm for emphasis.

Flexibility: A narrator may do all the speaking parts; number of dancers, theme and number of petitions may vary: small congregation (unhindered by pews, etc.) may participate in gestures.

** ** Recommended Reading ** ** **

I

Seedbed ARC, Society for the Arts,

Religion and Contemporary Culture, Inc.
619 Lexington ve., New York, NY 10022
puts out a fine bulletin.

II

Non-Judgmental Sacred Dance: Simple Ways to Pray Through Dance by Lu Bellamak (\$2.50 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767). Most importantly, this book enlarges our vision of the dance ministry all of us may offer in our churches. Her detailed work-studies will help us lead anyone toward meaningful prayer through dance. Lu Bellamak brings twenty years of dance teaching to this writing. Her suggestions for involving all persons (From the highly skilled to the untrained) are refreshing and very helpful. Developing prayer groups through dance and developing dance through prayer groups are promising approaches that most of us can carry forth with the guidance of Lu Bellamak's Non-Judgmental Sacred Dance.

III

Considerations for Starting and Stretching A Sacred Dance Choir by Margaret Taylor (\$2.75 plus 50¢ postage from the Sharing Company, P.O. Box 2224, Austin, Texas 78767). This 1978 work by Margaret Taylor will stretch each one of us whether we are advanced sacred dancers or just beginners. For those experienced in sacred dance, the detailed resource sections on music ("published scores" and "recordings") and films will guide us to new possibilities in dance. (The annotations are very helpful in locating both the strongest movement in each song and record and how to obtain the resource.) While some sections of this publication are clearly written for those in their first few years of forming dance choirs, the advice is fresh and will help strengthen even advanced groups and leaders to reach out and to grow in serving others through dance beyond whatever we are doing now.

IV

"Spiritual Celebration" Dec. '78 Vol. 1 No. 1 is a new publication. \$2.50 per year for four issues published quarterly, c/o Church of Celebration of Faith, P.O. Box 49008, Key Biscayne, Florida 33149. The first issue centered around "Cele-

brating the Miracle of Birth". The topic of the spring issue will be "Resurrection". Here is an announcement from the new publication: To Subscribers to Spiritual Celebration: \$100 Dorothy St. Clair Poetry Prize In Honor of the Memory of Dorothy St. Clair the prize will be awarded annually for the best Feminist Poem of a spiritual character - rhymed or free verse - length not over 25 lines. Submit only poems which may be considered for publication in Spiritual Celebration. Address: Spiritual Celebration, P.O. Box 8, Key Biscayne, Florida 33149.

FFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFF

Princeton Book Company, Publishers, twenty Nassau Street, Princeton, New Jersey 08540 has an annotated and evaluative guide to films on ballet and modern dance by John Mueller: "Dance Film Directory", \$9.95

*

If you are interested in renting or buying films on dance, write : Dance Film Archive at the University of Rochester, Rochester, N.Y. 14627, John Mueller, Director.

T V

Tuesday, September 12 on the 700 Club, Greg Mitchell danced "David", Psalm 8.

*

From Vira Klawe, Huntington Dancers of Faith, New York: The series on TV called "The Long Search" which made capsule studies of a general consideration of comparative religion, was utterly fascinating to me as that is one of my great interests, especially oriental religions. Only one segment spoke of dance as part of actual ritual, and that was the one on Zulu Zionism. When they visit the sick they sing, dance and pray and beat drums to exorcise the affliction of the patient. Now wouldn't THAT make an interesting composition? And the segment on the religions of China showed the lovely slow movements of Tai Chi Ch'uan (which I have studied with two masters).

Five years ago I made a composition for two dancers from words in the "Tao Te Ching" to background of real Chinese music. It was most effective, used instead of a New Testament Reading in our Congregational Service. Of course you have to adapt the least bit!

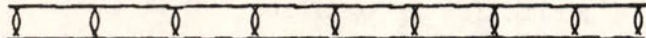
SDG SDG SDG SDG SDG

To Become a Member of SDG:

Who may become to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year).....\$7.00
Regular (2 years)....\$10.00
Student (1 year).....\$4.00
Group (1 year).....\$16.00
Sponsor (1 year)....\$25.00
(minimum)
Life.....\$200.00 or more

Send your Membership to Sally Alderdice, R.D. #2, Valatie, New York, 12184.



Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID
THROUGH THE SACRED DANCE GUILD MEMORIAL
ENDOWMENT:

Name: Address: Telephone: Church
Where Active: Sacred Dance Guild Member: with Michael Moynahan, "Humor In Krishna-
How Long: Resumé of activities (dance Radha Sacred Dances of India" with Vija
training, previous SDG events attended, Vetra, "Storytelling & Dance" with Martha
performances, participation in dance Shepherd, "Humor and Healing Through
groups, etc.): What is your concept of Sacred Dance" with Barbara Lyon, and
use of dance as religious art? Event for "The Dance of Death as Prophetic Humor"
which financial aid is requested: with Judith Rock.
Of what value do you hope this event will
be? Cost of event to you: How much can
you finance yourself? If scholarship aid
is limited, do you have other sources?
Name and addresses of three (3) references.
(Please ask these individuals yourself to
write us a recommendation.)
Send application to: Maxine DeBruyn,
Box #76, Zeeland, Michigan 49464.

ATTENTION: ALL SDG MEMBERS*****

Do get a copy of Dance Magazine, December, 1978...Special Holiday Issue.....The Bible as Dance. Also within the issue is an article and picture on SDG 1978 Festival!

ATTENTION: ALL SDG MEMBERS*****

SPECIAL NOTE TO MEMBERS:

As you will note on the cover we are now under bulk mailing No. 127, thanks to Jary Yoos!!!! This will save money to put into more "dance for the Lord." In order to make this really work GET YOUR CHANGES OF ADDRESS TO SALLY ALDERDICE EARLY, EARLY!

WORKSHOPS - COMING
EVENTS

I

HUMOR IN SACRED DANCE FOR WHOLENESS IN
WORSHIP

"Humor In Dance for Wholeness in Worship and Education" is the theme of the SDG February 24 workshop in Northern California at Orinda Community Church. Sessions include "Dance Improvisation To Jewish Folk Humor: Hassidic Dance" with Jacob Picheny, "Bringing Jesus' Humor to Life In Dance and Drama" with Doug Adams, "Miming Biblical Stories In Worship" with Michael Moynahan, "Humor In Krishna-
Dances of India" with Vija
Vetra, "Storytelling & Dance" with Martha Shepherd, "Humor and Healing Through Sacred Dance" with Barbara Lyon, and "The Dance of Death as Prophetic Humor" with Judith Rock.

Cost of the workshop through pre-registration is \$8 for adults and \$6 for student. Costs at the workshop door will be two dollars higher. Send pre-registrations to Orinda Community Church, 10 Irwin Way, Orinda, Ca. 94563. Workshops begin at 9:30 a.m. and conclude at 4 p.m. (The November Northern California SDG

"Dancing Christmas Carols" workshop drew some 170 persons for the all day workshops.)

II

The Valyermo Dancers under Mary Lou Taylor, sponsored by St. Andrew's Priory, Benedictine Community from Southern California, will be performing Sunday, Feb. 4 at the Anaheim Convention Center for the Congress of Religion Teachers for the Los Angeles Archdiocese.

III

DANCE WORKSHOP SCHEDULED

Judith Rock, member of the Board of Directors of the Sacred Dance Guild, has been asked to participate in a Workshop on Worship to be held March 23, and 24, 1979. The Workshop is sponsored by the Committee on Worship and Fellowship of Los Ranchos Presbytery of the United Presbyterian Church, and will be held in the First Presbyterian Church of Anaheim, 310 W. Broadway, Anaheim, California.

The program will consist of multiple workshops, centering around dance and movement, banners, vestments, instrumental music, the theology of worship, and others. Principal resource will be the Reverend Richard Avery and Donald Marsh, pastor and music director of the First Presbyterian Church of Port Jervis, New York, who write celebrative, contemporary church music, and conduct workshops and participate in events in a number of denominations across the country and in Europe.

Friday night will be a youth event with Avery & Marsh and Judith Rock participating, and Saturday will consist of a series of workshops culminating in a worship service.

For further information contact committee chairman, David S. Collins, 1077 W. Ball Road, Anaheim, CA 92802 (phone 714-772-0144).

IV

On February 18 the Celebrants and Adoratio Dancers will take part, along with the

Jubilate Dancers and the Daybreak Dancers, in an Old Testament Dance Festival, based on Connie Fisher's book Dancing the Old Testament, which will be out in the spring. (Constance L. Fisher, 9580 West 12th Place, Lakewood, Colorado 80215).

V

Connie Fisher is planning a Workshop Tour to western Colorado, New Mexico, Arizona, California, Oregon, and Washington the last week in April and the first two weeks in May. She will be prepared to do workshops in "Dancing the Old Testament" and, in addition, will be glad to talk with groups who are interested in forming chapters of the Sacred Dance Guild. If your church or group of churches wishes to have her come, please contact her at 9580 West 12th Place, Lakewood, Colorado, 80215, phone 303-237-5371.

VI

Workshops: July 8-13 EXPERIENCE '79 (The Arts in Worship) at Wittenberg University, Springfield, Ohio. Margaret Taylor Chaney teaching 2 courses each morning, plus afternoon sessions. Write for information: C.W. Locke, 21 N. Chillicothe St., So. Charleston, Ohio 45368.

////////////////////////////////////
/ DEGREE PROGRAMS/COURSES /
/ SACRED DANCE /
/ //////////////////////////////////

(Ed. Note: Do check in the Dance Activity Section, especially under ILLINOIS for other courses offered and be on the alert for Summer courses to be listed in the Spring edition of the Journal.)

Two Summer Courses in Sacred Dance

1. Carla DeSola and her entire Omega Dance Company will teach at Pacific School of Religion a Sacred Dance course for the week of July 30 - August 3. The course may be taken for 2 units credit or audited. Advance registration is urged as soon as possible for the number

of places in the class is limited. To pre-register, send a check for \$10 made out to "Pacific School of Religion" and mail to Doug Adams at PSR, 1798 Scenic Ave., Berkeley, Ca. 94709. Requests for summer school catalogue and housing information should also be sent to Doug.

2. Doug Adams (in liturgical dance), Wayne Rood (liturgical drama), Norman Mealy (in liturgical music), and John Cook of Yale (in church architecture) team up to teach an intensive week on the interrelations of the arts in worship (touching down at key historic periods.) This course may be taken for 2 units of credit or audited during the week of June 18-22 at Pacific School of Religion and is followed immediately by the national Episcopal Liturgical Drama Conference also held in Berkeley, California. For the summer catalogue on this course, write Doug Adams at Pacific School of Religion.

CORRECTION: BOUQUETS, APOLOGIES, QUOTES
ETCC

From Margaret Taylor Chaney: p. 26 in Vol. XXI No. 1 should have read:

Daybreak (Harrell), Box 9006, Berkeley, Ca 94709. Daybreak, including the readings and music is now available for \$3.25 per copy (5 copies required for performance \$14.00); also a full recording of Daybreak on cassette for \$5.00. This is a marvelous work.

x	x
xxxxx	xxxxx
x	x
x	x
x	x
IN MEMORIAM	

(The following seemed pertinent in view of the fact that Betty Simpson was one of the early SDG members! Ed.)

October 10, 1978: I have just mailed copies of the enclosed letter to the 109 members, going back twenty-four years, of Sacred Dance in Center Congregational Church of Manchester, Connecticut.

I feel inclined to share it with you,

thinking it may be appropriately included in the next SDG Newsletter - Betty Simpson danced, and led us in dance, that there would be communication in worship. She was never satisfied with less than one's best in the techniques of movement. But the feeling from within the dancer - of praise, of humility, of petition - was of foremost importance. The lessons she taught, mostly by the example of her own person, will long be remembered.

Betty was one of the early ones in the Guild, along with Margaret Chaney, Virginia Lucke, Evelyn Broadbent, Robert Storer, Helen Gray, Mary Jane Wolbers, and others.....Priscilla Baxter

*

Dear Alumnae of Center Church Dance,

Some of you already know the reason that prompts me to write - Betty Simpson died on August 16th, after having made a valiant struggle against cancer. The memorial service in Center Church was truly a time of praise and thanksgiving to God for the myriad gifts that Betty's loving spirit, unique creativity, and steadfast faith channeled to each of us. The year-long battle had been hard, for her and for her loved ones, but it was also a time of rich closeness, as fears and hopes were openly shared.

What a privilege it has been for each of us to have found growth and strength and joy from this remarkable woman. All of her "Rhythmic Choir Girls" were very special to her, and the fellowship that we share was a rich part of her life. Her faith in each of us - sometimes with a little loving prodding! - has helped each of us to express our own God given talents.

She exemplified, more than anyone any of us is likely to know again, that quiet certainty of the Good News of God's love as revealed in Jesus Christ. "Where two or three are gathered together in my name, there am I in the midst of them." And she met death with that same certainty that Jesus held her

by the hand, leading her to another chapter in Eternal Life. Don't misunderstand her will to live! No one fought harder to be well again and continue in this life with family and friends who brought her so much joy. Still, there was that unquestioning faith that some things are known only to God.

The memorial service had been planned by her and included dance choir interpretations that she loved. Featured was "The Cry", a meditation in scripture, song, and dance arranged by Betty during this last year. Her cry, it is also every person's - for we all experience times when we cry out from the depths. Three dancers, three singers, and three readers interpreted this beautiful and powerful composition which begins with selections from the Psalms in which the Psalmists call out in desperate need because of their loneliness, their despair, their awareness of sin, their fear of death. Betty cries out with the Psalmist, "I called upon the Lord in my distress. The Lord answered me and set me free." Assurance comes in the words of Jesus, "Come unto me all ye that are heavy laden and I will give you rest..." The words, music and choreography come to a climax with a triumphant cry of thanksgiving and praise, and a song of joy.

Newell Curtis, pastor of Center Church, and Nathanael Guptill, Conference minister of Connecticut, United Church of Christ, led the worship service, the singing choir was under the direction of Walter Grzyb, and Shirley Stager and I gave words of introduction and comment for two of the dances. Besides "The Cry", the dancers interpreted "I Waited For the Lord", with words adapted by Betty; the prayer response, "O Lamb of God", and the Medical Mission Sisters song, "He Bought the Whole Field for Joy."

One came away from that service with renewed belief that "Nothing can separate us from the love of God." For the Sacred Dance Group it was an experience of heights and depths never known before.

It is lonely without Betty's smile, her ready wit, the letters and telephone calls - and that beautiful blend of body, mind and spirit when she danced. Perhaps the pain stays when we have experienced such a friendship, even as we are so grateful for her life having touched ours. Perhaps this is another stage of growth, when we are glad for her, released, and safe and well again, but we struggle to be creative without her.

As we have just begun a new year in the Sacred Dance Group, we are keenly aware of all that Betty started when she "discovered" sacred dance almost twenty-five years ago. There is new resolve to continue it as a vital part of Center Church's worship. We are now twelve members strong, and also quite ecumenical, with six churches or denominations represented. We no longer have a high school dance choir, but are finding new opportunities to reach out with young children in the church school. "Away services", to other churches, nursing homes, and to other groups continue to be a challenge and a joy.

I am now an off-again-on-again member, since Chuck retired and we spend much time away from home on our sailboat. I am grateful for the continuing rich part of my life that is in sacred dance. Each of you is a very dear part of that joy.

With much love to each of you, Priscilla Baxter

P.S. A "Betty Simpson Memorial Fund" has been started, with the annual interest to be used for beauty and artistry in the worship of Center Church. Sacred Dance will receive these benefits, if needed. Should you wish to participate, checks may be sent to "Center Congregational Church", noted for the Betty Simpson Memorial Fund.

L A T E - L A T E - l a t e - - -NEWS- - -

From Shirley Patrick, Delhi, California:

It is quite a challenge to accept invita-

tions to witness our faith in worship and movement at various churches and for various organizations.

We try to arrive about an hour or more early so we can set up our stereo tape deck and two speakers, check the amount of space to move in, remove unnecessary obstacles, familiarize ourselves with the surface we are to dance on, firm, slippery to very soft and difficult for balance; meet the necessary people involved and instruct and receive instructions, exercise and change. My partner, Jolene Beard and I have danced on a 5 foot x 3 foot stage raised only about 3 - 5 inches above the audience, rehearsed the music briefly with the pianist and song leader and as the audience sang we danced "Whole World in His Hands" and "Amazing Grace." Most everyone at this Workshop expressed a preference for participation through observation rather than doing. "They also dance who only sit and watch."

The Chapel of the Gustine Presbyterian Church presented a unique problem. We discovered a barrier 3 to 4 feet high across the front of the stage or chancel except for a 3 foot opening at the center. All floor movement would be lost to all sitting down. We quickly reviewed our dance movements in each presentation and revised them so they could be witnessed by all present. Many guests had never experienced our type of worship in movement. The comments afterwards were exhilarating. Never had they experienced such a moving, beautiful worship service.

As a result we were asked to present a longer worship service at the Federated Church in Patterson, about 45 minutes. They decided to have a luncheon following our program and many who had been to Gustine also came. The setting and depth of movement and spirit were indeed a Christmas gift of beauty and joy and oneness to us all.

The Geneva Presbyterian Church in Modesto offered us a unique experience, to determine and present a total worship service, involving the total congregation in hymns and prayer, Psalm 103:1; Luke 1:46-49, personalizing the Spiritual

birth of Christ in each one; the Doxology; the Benediction - "May the blessings of God rest upon you; May His peace abide with you now and forever more;" and the recessional to "Joy to the World," singing. Before the service Rev. Becker, Jo and I asked the Lord's blessing (This in an intimate circle in the empty church) on the service, making us all (congregation, too) one in body, mind and spirit with the music and Word. Later we were told they had never felt the presence of the Lord so near. One woman said the first time she saw us dance there, she was worried about a loved one and as we danced it was as though the Lord touched her shoulder and told her not to worry, He would take care of him, and she felt release and a new sense of Peace. "What a joy to dance before the Lord." We have always asked the Lord's blessing on our presentations but this was the first time we asked that He unite the audience and us in His Spirit and make us one.

At Stockton United Presbyterian Church we were to dance on the stage, but because of a heating problem we danced in the gym. Tables were set up for luncheon before the worship program, so we had to determine the amount of space needed, tables to be moved, where to set speakers and placement of a star beneath the basketball hoop as a Christmas backdrop. The Lord resolved all our problems beautifully. We were told afterwards it was the most beautiful and inspiring program all year.

We presented a Thanksgiving Worship service at a Nursing Home and a Residential care home which included "Bless This House," Perry Como, and at Christmas the same worship and involvement we presented in Stockton. At Brandel, we put the wheelchairs in a circle - one end opened about 15 feet across - about 10 feet deep or less, level, smooth floor. At the Sundial, guests on a lower level, we danced on a carpeted floor, actual dance area about 12 x 10 feet deep. Sometimes persons almost seemed to surround us, persons come and go - and we dance on, through it all. We love them, they're special.

We interpret words of the music to help ourselves and our audience to experience a visual and sensual awakening of the unity of body, mind and spirit with God.

We have written to various artists we dance to, for permission to let others tape off the record or tape. Since we do not charge for our service, two have given permission: Anita Bryant and Perry Como. We expect to hear from others soon.

CC

Children's Corner

CC

(Ed. Note: Do check for youth activities in the News of Sacred Dance Guild Activity. There are so many items not separable that concern Children!)

The Rocky Mountain Sacred Dance Guild presented "A Children's Workshop" on The Parables: A Celebration in Movement, Saturday, October 14, 1978. The young people were told "This is a fun and exciting opportunity to learn new ways to tell old stories! Bring 'de head, 'de hands, 'de feet, 'de elbows, 'de knees, 'de toes 'n 'de ears. Bring 'de whole body and 'de spirit!"

"BIT" REVIEWS

From Hosanna! Volume Four, Number One September, 1978, Division of Epoch Universal Publications, 2110 West Peoria Avenue, Phoenix, Arizona 85029

"Sacred Dance" by De Hostetler

"Sacred Dance is simply an outward expression of one's inner self in relation to God. A person need not be a trained dancer to "dance" prayer. In 1 Corinthians, 6:19-20, Paul says, 'Your body, you know, is the temple of the Holy Spirit, who is in you; ... use your body for the glory of God.' If you believe that God lives in you, then all movement, all of life, is an expression of that spirit.

"When we take the movement of everyday living and use it to give praise to the Father, does it not then become sacred?

When that movement is applied to prayer - silent, spoken or sung - we are then using our total self in the worship of our God.

"All movement is action from or reaction to our inner selves and our feelings. All that we do speaks of who and what we are, and what we believe. Our movements are the foundation of Sacred Dance. Our inner selves, with our feelings and emotions, are the source.

"When our movements become a continuous expression, when they take on form, a pattern, or a rhythm - whether of music, word, phrase, or simply the rhythm of one's own breath - they become dance. And if our movements are used for the glory of God, we call them Sacred or Liturgical Dance.

"Dance, then, is the extension of movement, and Sacred Dance is the total extension of one's self - body, mind, and spirit - flow with the rhythm of life, giving glory and praise to God.

"If Sacred Dance is to be shared with a community as part of a worship service, the dancer must go even further. He must communicate a message that somehow or other will help others to pray. As one man said to me, 'You opened a door to God I've never had opened before.'

"Sacred Dance tends to become a mere performance when others do not understand its purpose or message. Therefore, I believe in SIMPLICITY. In addition, the dancer must be sensitive to where other people are, including the clergy (remember, they're human too).

"I find it easier for people if I keep in mind three basic considerations in my dancing: 1) Music or readings that they are familiar with in order that they may immediately identify with and become part of what should be a shared experience. (They can then place more attention on the meaning and movements.) 2) Movements that are simple and easy to recognize. 3) A non-threatening situation, particularly at Mass. (The introduction, processional, communion meditation, or recessional are usually the least threatening times.) Christmas, Easter, and Thanksgiving are excellent occasions

to introduce dance because of the natural flow of love and joy. However, penance services and celebrations of any special occasion are fine, too. Much of the dance in our parish was introduced during our 'Ladies' Days of Renewal' or through various children's programs in the school. By the time we had dance for Midnight Mass, many of the parishioners had already been introduced to it either through their children, or by seeing it themselves, or by their direct involvement in it.

But how do you go about creating a Sacred Dance? Because prayer is what it is, because it comes from one's inner self, prayer is where you begin. It doesn't matter how or how long you pray; it only matters that you take the time to do it. Listen to whatever it is you are going to be doing, and then meditate on it. Become aware of what your body is feeling. What is the message saying to you? Be really open to the spirit! Do you see or feel any particular movement? Discuss it with the group, if there is one, or even by yourself, if you are alone. You may be surprised at what you can discover. Then store your discovery.

After you have listened, and you have discovered a feeling or a movement, you are ready to begin. At this point there are three things to be aware of.

First, there is the main message. What is the song or the reading trying to get across? In music this message is usually found in the refrain. For instance, when choreographing 'Only a Shadow' by Reverend Carey Landry, we begin with the phrase, 'My life is in your hands.' The message here is the realization that if we place our faith and trust in God, our lives truly do become 'only a shadow' of all that He is.

Second, how can I/we best express that message we have discovered or felt? What does it say to you specifically? Where are you in relationship to this message in your life? How do you feel in this situation? What gestures or movements best express how you feel? If you are in a group experience, all this should be part of a shared prayer, building not only towards dance, but community as well.

Again, in the song, 'Only a Shadow,' the phrase, 'My life is in your hands,' is sung twice during each refrain. The first time it is sung, our movement is that of placing ourselves in God's hands. The second movement is that of opening up and letting go of our own security with complete trust in God's presence.

The third thing to be aware of in beginning to dance is the actual movement itself. Respond to your inner feelings and allow your spirit to be free. LET YOUR BODY SPEAK. Feel your gesture, extend it, give it rhythm, give it movement. Let it travel through you so that your entire body becomes involved. For example, let's take the simple gesture of reaching out for help, or for giving help. Turn the palms of your hands up and step forward with one foot (so you won't fall). Now, with a count to four, slowly bend your knee while completely extending both your arms, your fingers, hands, elbows, and shoulders. Let your body bend, and allow that feeling to travel all the way through you to your toes, so that your whole body is reaching.

With four more counts, take this movement upwards. Let your arms and head rise, your feet come together, your knees straighten, and your torso arch. Rise onto your toes, and give yourself totally to the Lord. Now receive all that He has to give by slowly closing your fingers as you bring your arms and hands in close to you, relaxing the body and lowering your head.

Is this not just an extended movement of the simple gesture of asking and accepting, giving and receiving, that we do with one another in our every day encounters? Blend these 'type' movements together by reaching out, pulling in, rising, falling, stepping, turning, leaping, stopping, standing, kneeling, on and on, until you have created a danced prayer.

Bodily expression is a very freeing and necessary part of life. We are made to move! And conscious of it or not, we are constantly using our bodies, head, face, arms, torso and legs, to reinforce or respond to a message or a feeling. To what degree we do this is an individual choice. To what degree you want to use your body to speak with and about God is also an individual choice. But to see or use the body as a gift FROM God, used FOR God, in the

process of returning TO God all that belongs to Him, is to discover the beauty of God Himself.

So '....use your body for the glory of God.' Let us:

Praise Him with blasts of the trumpet,
praise Him with lyre and harp,
praise Him with drums and dancing.

Psalms 150: 3-4

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From Your Editor:

As your Editor reads various periodicals and attends or participates in various meetings and conferences, there is an awareness that SDG Members should be part of, or have a part in the following:

1. Each summer there are choreographer conferences both independently and at universities.

2. There are Sacred Dance books to be reviewed for national periodicals. Spread the word.

3. The SDG has a Journal! Do send in your writings. If necessary and "writing" is not your "thing" put it on cassette.

4. The SDG Journal needs to have material on MUSIC for a specific column to inspire and stretch our creative spiritual movement. There is always suggestions in the SDG Activity column, but we need MORE!

5. In our Membership Listing we have two areas that should be cross-referenced: New Jersey/Pennsylvania and Oregon/Southwest Washington. Both are very active groups. Please SEND THIS Listing to Sally Alderdice so it can be published in the Spring Journal.

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Nominating Committee for 1979-1980

S.D.G. President Doug Adams has named the following nominating committee members to prepare the slate of officers for next year. Send your suggestions to these

persons:

Judith Rock (1978-1979), chair from California

Carla Gilbert (1978-1980), chair from Colorado

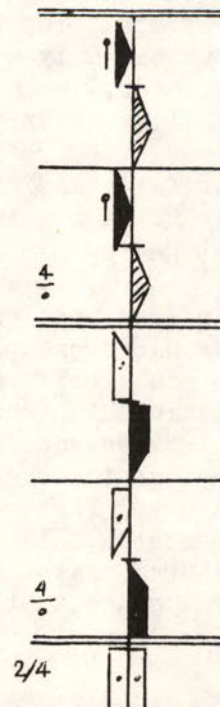
Frances Hall (1978-1981), chair from Massachusetts

Last of the LATE LATE LATE LATE LATE LATE

From Katherine Rutgers, Greenwich, Connecticut:

For the Contemporary Arts Club on December 7, 1978 I gave a program called Christmas in Italy, to a recording of the music of the Basilica of St. Francis of Assisi: I danced "Melody of Love" (a tribute to motherhood), "The Bells", "By the Light of the Star", choreographed by Vincenzo Celli. This program was repeated on December 27, 1978 for the children of the Junior Bruce Museum Association at the Bruce Museum in Greenwich, CT.

Cherkessia - Israeli Dance - From the southeastern part of Russia the Cherkessians introduced this dance to Palestine. It is a broken circle dance which was originally performed entirely by men. The dancers stand side by side with arms down and hands joined. (From "10 Folk Dances" by Lucy Venable and Fred Berk)



The following items are to benefit the SACRED DANCE GUILD MEMORIAL ENDOWMENT.
For full description see the Fall Issue of the Sacred Dance Guild Newsletter 1977
or write the individuals listed with each item. Make checks payable to Sacred
Dance Guild Memorial Endowment on Items No. I and II. On Item III make the checks
payable to Mary Jane Wolbers.

I

12 folded notes,
blank interiors,
\$3.00, design by
Laura Goodrich:
Toni' Intravaia,
201 Hewitt,
Carbondale, Ill. 62901.



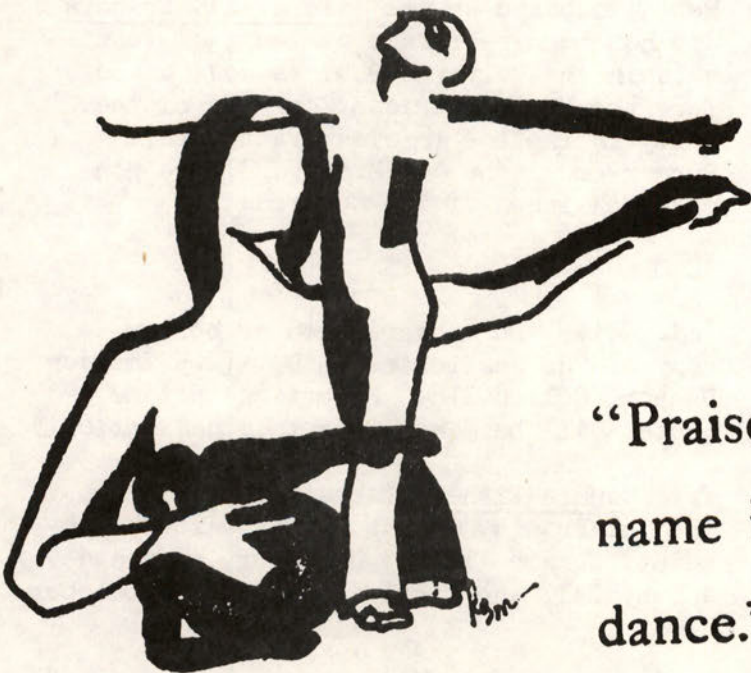
II

A Pendant of Life, ANKh,
(Sterling Silver), \$7.50;
Martha C. Yates, 22
Coddington Rd., Center-
ville, Mass. 02632.



III

Ten folded cards, blank interiors, \$3.00,
design by Rhonda R. Rosenblatt; Mrs. Mary
Jane Wolbers, 111 South Green Street, East
Stroudsburg, Pennsylvania, 18301.



“Praise His
name in the
dance.”

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" " "
" NEWS OF SACRED DANCE ACTIVITY " "
" (Alphabetically by States and " "
" content underlined.) " "
" " "
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CALIFORNIA -

Barbara Lyon, Fremont: Just returned from England (five months exchange with English Vicar.) Was not able to start dance in church but did on youth retreat and have introduced the church to the Dance Choir at Coventry Cathedral. Onward!

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St. John's, Corona, Dances in New Liturgical Year: To usher in the new Church Year on the First Sunday of Advent, December 3, St. John's Episcopal Church in Corona, began its 10 a.m. Choral Eucharist with a eurhythmic tableau performed by a group of 3, 4, and 5-year old children from the parish done to a musical setting of the traditional Great "O" Antiphons of Advent.

Prepared and directed by Sharee Beckett, the group of diminutive "angels" in white robes moved up the aisle to the chancel in a procession led by two boy-angels holding trumpets. At the entrance to the chancel the children performed a series of patterns--circles, V's, and pyramids--suggested by the texts of the antiphons. The refrains which punctuated the text were accompanied by appropriate arm and hand gestures by the group. The final (seventh) antiphon served as a recessional for the group as it moved back down the aisle, and the service continued with a series of Advent readings and music.

The music for the "O" Antiphons was a setting of a metrical translation of the ancient texts. Composed by the Rector of St. John's, the Rev. Eugene Lindusky, the setting forms part of a complete musical service of six compositions for the Advent season, designed for antiphonal use by a Cantor or choir and congregation. Accompanied by the organ, the seven antiphons were sung by the Recotr, as Cantor, from the chancel while the refrains were performed in

antiphonal fashion by the "MiniSingers," the parish's young children's choir, stationed at the rear of the church and directed by Kitti Lindusky. (Printed copies of the complete Advent musical service are available from Fr. Lindusky at St. John's Church, P.O. Box 152, Corona, CA 91720.

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Judith Wagner, Bloomington: I have been a member of SDG for 3 years....during the time I was attending the Pacific School of Religion. While there I choreographed "For the Time Being" by W.H. Audin and "Dr. Faustus" by Christopher Marlow under the direction of Wayne Rood. I also worked with Doug Adams and taught classes in dance and theory at the Pacific School of Religion. Now I am pastoring a church in So. California and am continuing to dance. I find materials from Sacred Dance Guild very helpful and wish to keep in touch with you.

*

Mary Lou Taylor, South Pasadena: Mary Lou Taylor, member of core group of the Valyermo Dancers sponsored by St. Andrew's Priory, Benedictine Community from Southern California, reported a very successful two performances at the San Diego Congress for Religious Education teachers in November.

They had also performed "God's Troubadour" at an inner-city parish of Los Angeles. This production, choreographed by John West, is based on the life of St. Francis and has been performed at two fall festivals in the Valyermo Bowl as well as before the North American Congress of the Laity in the Los Angeles Hyatt Hotel. Former President and Mrs. Ford were honorary chairmen of the Congress.

COLORADO -

(Ed. Note: Do subscribe to or borrow a copy of The Newsletter RMSDG, 1005 Emerson Denver, Col. 80218. From time to time quotes will be taken from this newsletter.)

From Connie Fisher, Lakewood: The Celebrants, Christ Church United Methodist, Connie Fisher, Director, have had a busy fall and winter schedule. On October

1, World Wide Communion Sunday, "Sounds of the Eucharist" was danced by the group of 7 women and 2 men. The poem, from the book Interrobang by Norman Habel, is full of the imagery of the Eucharist as it relates to world happenings. "Agnus Dei" was danced also, spoken in Latin and English.

On October 29, the Celebrants planned and directed the Festival of Succoth (an Old Testament Thanksgiving Festival). All departments of the church were involved, with study groups learning about the significance of the festival for several weeks ahead. "Hineh Ma Tov", "The Dance of Miriam", "The Dance of the Daughters of Zion", "The Torch Dance", "Mayeem", "Sabbath Prayer", and "The Dance of David" were done by the Celebrants, The Adoratio Dancers (a new Youth dance choir), children of the church school, and the Daybreak Dancers, special guests.

"A Shaker Trilogy" was part of the Thanksgiving service on November 19. The dancers, wearing wide white collars over their costumes, processed, singing "I've Set My Face for Zion's Kingdom". They danced "Simple Gifts" (in a square shuffle) and "Come Life, Shaker Life", using traditional steps and hand movements of the early Shakers. The songs came from The Gift to Be Simple by Edward Deming Andrews.

Words from You Can Choose Christmas by Clyde Reid and music from Gentle Night ("Just Begun", "The People That Walk in Darkness", "The Beautiful Mother", and "The Lord is Come") by Bob Dufford and John Foley climaxed the Christmas Eve Service. Two soloists, guitar, flute, trumpet, and harpsichord accompanied the dancers. Used in the dances were two props used in medieval times, a golden ball and golden hoop, tied with brightly-colored ribbons.

The Adoratio Dancers danced between the services in the Fellowship Hall on that day, doing "Here We Go A-Caroling" by Avery and Marsh and "I Dance for Joy" by Pam Hughes.

CONNECTICUT -

Suzanne Williams, Colchester: Sue Valade, the Conn. representative called to ask me

to write to you for the Newsletter. A funny thing happened to our newly formed group which we thought the readers might enjoy. God took over, and he turned out to be a great choreographer!

After being a part of the Sacred Dance Group of Manchester Center Congregational Church, Manchester, for a year, I gathered up my courage to try and start a group for Junior High age girls in my own church where my husband is the minister. On November 12th, ten girls interpreted Psalm 100 during morning worship at the Federated Church of Colchester, Connecticut.

On November 21st the girls were once again a part of a service--the ecumenical Thanksgiving celebration which joined together seven churches of the area. The group had developed choreography for the opening hymn, and Psalm 100 was included as the Old Testament reading. Enthusiasm and excitement were high as they stood waiting outside the doors in the back of the church. I opened the door a crack and, to my horror, heard voices singing a familiar Thanksgiving song. I grabbed the first girl in the line and shoved her in the door. One by one they began to process down the center aisle. When they were about half way to the chancel, I suddenly realized that the music was familiar...but it was not "Come Ye Thankful People, Come." It seems one of the churches decided to sing an anthem during the organ Prelude time, but no one had told me and it had not been included on the printed program.

It was too late to turn back, so on they went as if everything was fine. The first verse of the anthem ended just as the first girl reached the foot of the altar ...as planned. As the second verse began they walked slowly to the altar table, raised their gifts of fruit, vegetables, and wheat, placed them on the table, then stood in a semi-circle. As the last girl reached her place, the choir sang a beautiful "Amen." Now what?

I knelt down in the middle of the aisle (in my flowing bright blue choir robe) and gestured for them to also kneel...never had they been so together...their eyes were glued to me! My husband stood and gave the Call to Worship, the organ boomed out the introduction to the opening hymn. My mind was whirling as I glanced back

over my shoulder--and there stood about 40 men, women, and children from the Westchester Congregational Church, all dressed in pilgrim costumes. How perfect! From my kneeling position in the aisle (I didn't dare get up!) I motioned for them to step around me and go to the front of the church where seats had been reserved. So as the congregation sang "Come Ye Thankful People, Come" in came our costumed friends. It took them 1½ verses to find their places, just in time for me to slowly motion for the Sacred Dance Choir to stand. They then danced the third verse. They were great--and no one knew that anything unusual had happened!

For Christmas the newly formed group danced "Mary's Boy Chile," a calypso carol, for the annual Church School Pageant. Yes, Sacred Dance has come to Colchester!

FLORIDA -

Virginia Shuker, Church of St. Maurice, Ft. Lauderdale: At last South Florida is coming alive with sacred dance! Our presentation of the Legend of St. Martin of Tours at the Episcopalian Church in Pompano Beach that bears his name was most successful. The narration and dance were done to background music of "The Agincourt Hymn." Our Thanksgiving liturgy opened with the adult dancers processing in to "We Gather Together," and for the communion meditation the children dancers did a Navajo Indian song/prayer.

Our Christmas Pageant--this year entitled "The Jesus Gift" on Dec. 14 and 15 had the children dancing in with "It's a Small World" and wishing Merry Christmas in many languages. The international theme continued as customs and carols from many lands were sung, danced, and dramatized. Mary danced her "Magnificat" to a chant done by the female voices of the Schola, 5 angels celebrated by dancing Pergolesi's "Glory to God in the Highest". My two daughters and I danced "Bring a Torch, Jeannette, Isabella" dressed as French people; and the entire Schola looked on in international costume. This was the first time we have done a pageant in the round.

For Christmas Masses we danced the responsorial psalm, "Today Is Born a Saviour"

dressed in our basic white and red and white stoles, using tambourines with red streamers to accent parts of the song.

Dancing Christmas Carols has opened other doors: I directed a mini-pageant for St. Stephen's Catholic Church in Miramar. Our two main dances were "O Come O Come Emmanuel" and "Angels We Have Heard on High" both of which I adapted from ideas in the book. Kristin Smith, who directs our children's dance group presented two dances for St. Jerome in Ft. Lauderdale.

Dec. 20 we went to Holy Sacrament Episcopal in Hollywood to teach the pastor and about 30 members of a prayer group some of the folk dances to carols which are illustrated in the book before we went caroling and dancing carols on the streets with our own community at St. Maurice.

Nov. 12 we had the pleasure of attending another Moshiko Halevy folk dance workshop in N. Miami Beach--really fun. Dec. 2 and 3 Peggy Durn and I attended Poldi Orlando's Creativity Workshop and got many ideas on how to elicit spontaneous movement from a group. Poldi is a dance and gestalt therapist and dance teacher in S. Miami; she gave the homily at all our Masses the week-end before the workshop, and made visible prayer a possibility for all people, not just dancers.

ILLINOIS -

Fr. Matthew Fox, O.P., Director, ICCS, Chicago: I have several contributions for the winter issue of the Sacred Dance Guild Journal.

I noted in your Summer Courses section and Education, an advertisement about Carla De Sola being at the Pacific School of Religion after her residency at Loyola University, Chicago.

I would like to offer some information about our programs in Chicago. At the moment I have no specifics on our summer program (they may be more available for the March deadline date.) We have for the last eight years at Loyola been very encouraging in the area of the Arts and Liturgical Performing Arts - Dance and Drama. In the last five years the status of the Liturgical Performing Arts has grown from

extra-curricular activity to accredited course of study.

For the past three years, we have had a program of Visiting Liturgical Artists and Artists in Residence to enrich the program and offer students the opportunity to work with professionals in both liturgy and performance. Some of our resident artists have been Fr. C.J. McNaspy, S.J., Ken Feit, the St. Louis Jesuits, Fr. Jim Marchioda, O.P., the Fountain Square Fools, Skip Saunders, Fr. Carey Landry, Fr. John Gallen, S.J., and Ms. Carla DeSola.

The way the program is set up allows artists and future artists a chance to study with the visiting guests. Also, everyone involved in our Institute for Pastoral Studies Program is invited to workshops and liturgies in which our guests plan an integral part. (Included with this letter was a booklet from the I.P.S., telling about the program, faculty, etc. which can be procured from Fr. Mathew Fox, O.P., Director ICCS, c/o Sr. Karen Hinman, C.S.J., 6363 North Sheridan Road, Chicago, IL 60660.)

I myself have been working with the I.P.S. since the summer of 1975 and have been responsible for directing and co-ordinating the summer dance ensemble. I am also a lecturer in Prayer and the Performing Arts--a course that has been offered since the summer of '76. As of September 1978 my duties have expanded to a year-round faculty position at I.P.S. in the area of liturgical performing arts.

At the Institute for Creation-Centered Spirituality at Mundelein College a new program was begun in September of 1978 under the direction of Fr. Matthew Fox, O.P. (author of We, Whee, Wee, All the Way Home: A guide to the New Sensual Spirituality and On Becoming a Musical Mystical Bear). Both liturgy and extrovert meditation are an important part of our intensive nine-month program in spirituality. Dance is seen as a very important extroverted meditative experience. Therefore, we have group morning prayer and movement two days a week, and encourage the use of movement and ritual gesture as well as dance in worship.

Each quarter, students get to choose an

extrovert meditation experience to pursue in depth. Such experiences include pottery, film-making, painting and drawing, photography, and dance. I teach Dance as a Centering Experience two days a week, which affords the students the opportunity to learn some dance skills and develop a basic movement vocabulary. The dance is also a tool for the students' own integrative process.

Both programs are very exciting. They provide an excellent place to study for those of us east of the Mississippi. Chicago offers other resources in dance, and, of course, theology with the South-side cluster that includes the Lutheran School of Theology, the Jesuit School of Theology, the University of Chicago, and Catholic Theological Union, which would be of benefit to someone interested in liturgical performing arts. (Sr. Tria Thompson, C.S.A.)

MICHIGAN -

From Kathy Muir, Grand Rapids: There will be news on the Workshop of January 14, at First United Methodist Church featuring dancer Sylvia Bryant and The First Methodist Church Liturgical Dance Choir....in the Spring Journal.

*

Grand Rapids, Donna Ribaud: Just recently, we celebrated a special liturgy for a member of our community who left to work with the poor in Appalachia-Beattyville, Ky. (We support her as our missionary.)

The dance I did had its foundation in the scripture chosen for the liturgy in addition to others relating to this young woman's call to serve God's afflicted people.

The dance was actually a journey, in which I invited all to join. It was besides soul bearing, intensely emotional and highly moving, not only for myself but for all those actively observing; as it came to be a deep faith experience.

The preparation involved time...time in prayer...time in listening; allowing the inner voices of the soul to cry, to shout, to smile. It was imperative that I "let go" of a preconceived idea of "the way this dance should be."

Only the Spirit of God knows "the way this dance should be". Only the Spirit of God knows who the congregation will be and what they might be ready to see in the way of this

"Sacred Dance." Only the Spirit of God within the depth of our very being can reach out and touch each individual.

As ministers of the Sacred Dance, we are bestowed with grace, not only to worship, but to preach and reach of His love; of His will. This can only be possible by the release of the Spirit, that we might bless, save, heal His people, within the grace we are given through the dance. He calls each of us to this journey.

*

Kathy Muir, Grand Rapids: There's nothing like a sacred dance festival to renew the mind and body..dance at First United Methodist in Grand Rapids is alive and well! I have eleven girls this year, one is even my own daughter. We have danced in some way in the service of worship every month. Sometimes it is simply to add ceremony and spirit to the processional, as did our carrying in of the advent wreath. Sometimes it is to guide the congregation in movement--we even tried the tripidium (with a modicum of success). Our candlelight dances on Christmas eve are now a special tradition. This year marks 20 years of sacred dance at First Church.

*
* My friend, and SDG's special *
* friend and supporter is recupera- *
* ting from surgery. Let's give her *
* a prayer, a flower, a card, or a *
* dance to get her well DOUBLE QUICK! *
*
* GET WELLLLLLLLLL - KATY! *
* (Kay Clark, 636 Fountain St.,NE, *
* Grand Rapids, 49503.) *
*
* (Ed. Note: Katy, I am doing *
* "4 Acts" using Stravinsky's *
* "Four Pieces for Orchestra" 'jes *
* for you!) *
* Ed. SDG Journal *

*

Rusty MacLeod danced to "And the Father Will Dance," an exciting spiritual based on the third chapter of Zephaniah, at First Presbyterian Church in Mount Pleasant. She is constantly amazed and

edified by the overwhelming positive, enthusiastic response to sacred dance by the older members of the congregation.

*

Virginia Austin writes that she is involved in her church worship committee and is working for the ten day winter Arts Festival in Muskegon Mall and elsewhere in the city. She is interested in dance for the future but is not presently dancing or directing a sacred dance group.

MINNESOTA -

Report from Susan Bauer and Ann Wagner: another degree program in Sacred Dance - this time at the undergraduate level. Next fall St. Olaf College, Northfield, will implement its new Dance Department in the Fine Arts Division and will offer a Dance Major, Concentration in Sacred Dance, Dance Emphasis, Emphasis in Sacred Dance, and an Education Option. In addition to course requirements for the Major (Choreography/Improvisation, Notation/Effort-Shape, Philosophy, Advanced Choreography, Anatomy and Physiology, Kinesiology and Basics of Music) a student interested in the Concentration will also take Dance and the Body in Western Church, Dance and the Church in America, a music course related to religious music and a religion course related to worship (St. Olaf students are required to take three religion classes for graduation). Eight technique courses and participation in the St. Olaf Apprentice and St. Olaf Dance Company is also required. The Emphasis in Sacred Dance which would require fewer courses is a possibility for a student wishing to support another major, e.g. religion or church music. The Concentration in Sacred Dance is for students interested in developing and directing dance or movement choirs, in teaching dance as part of religious education programs or in similar church involvement. Courses in Dance History, Appreciation of Music and Philosophy of Art round out the major.

For the St. Olaf Christmas Festival this year, The St. Olaf Dance Company danced the third section of the Sacred Service, by Ernst Bloch. Choreography was by Susan Bauer - the St. Olaf Choirs (500+ voices) and the Orchestra sang and played.

NEW YORK -

The Spirit Moves, The Omega Liturgical Dance Company Fall Newsletter 1978 reveals a delightful story of this group under the direction of Carla DeSola.

"...Why a Liturgical Dance Company?

Let me begin with a prayer: I pray that everyone, sitting cramped inside a pew, body lifeless, spine sagging and suffering, weary with weight and deadness, will be given space in which to breathe and move, will be wooed to worship with beauty and stillness, song and dance -- dance charged with life, dance that lifts up both body and spirit, and we will be a holy, dancing, loving, praying and praising people.

"How can this be done? Does dance really play such a part in worship -- such a fragile yet earthy, ephemeral but enduring, peripheral and seemingly useless form of energy in this age of efficient activity? (from The Spirit Moves A Handbook of Dance & Prayer by Carla DeSola)

"Believing that it can be done, that dance does play a part in worship, Carla DeSola founded the Omega Liturgical Dance Company in 1974...."

(Ed. Note: It is a beautifully done Newsletter!)

*

Vira Klawe, The Huntington Dancers of Faith, Huntington: We revived our Bell Ringers' March for a Christmas Program in King of Kings Lutheran Church here, and performed also our pre-Communion composition called "An Offering of Light" - made ten years ago but not often performed. The first has no religious connotation but expresses the joy of the season, and the second, in our standard hooded robes, is deeply religious, with candles. When I made it, I did not realize that "Panis Angelicus" is actually Communion music. For Lent we have two invitations and hope to revive our Vernal Creed and maybe Psalm 8 which speaks of the majesty of Creation. Our deaf girl, a lovely experience for us, left and now we have another pleasure: two nuns have joined us. They wish to learn how to fill small parts of the Mass with movement, and although they have had no dance training, have real dedication.

OHIO -

Linda Kahn Seaton led a dance worship Workshop on Saturday, November 11th in Canton, Ohio at the Christ United Presbyterian Church. The Session included a lecture-demonstration, as well as classes in technique and composition.

Linda Kahn Seaton and Denise Gabriel Murray danced to "Halleluah" composed and sung by Lamb, January 7th in a worship service at Christ the King in Athens, Ohio.

*

Margaret Taylor Chaney, Oberlin: I led a workshop on symbolic movement in worship at the Episcopal Retreat Center at Cedar Hills near Cleveland on October 10.

*

Sue Cotton of Amherst, Jean Preslan of Brunswick and Margaret Taylor Chaney have joined together with David Cotton and Carol Hedin as the center core of The Symbolic Movement Choir which presented carols in the two morning services on Dec. 10 for the Bay Presbyterian Church in Bay Village and in a vesper service on Dec. 17 for the Community Church in Kipton. Their carols included: "There is no Rose" (Britten), "The Holly and the Ivy", "The Snow Lay in the Ground" and "I Wonder as I Wander". What a joy to dance these carols!

PENNSYLVANIA -

From Ellen Young, Ardmore: The Mt. Airy Seminary Dance Group has grown to twelve members this fall, 5 of us are SDG members and 9 are seminary students. On two occasions we have danced When Jesus Wept which we brought back from Marcia Murray at the June Institute. We wore black cassocks. For Advent we developed a service including Carla deSola's "O Come O Come Emmanuel" and also used a new version of "Silent Night", written and recorded by Kevin and Clare Sarkissian, which contrasts the peace of the holy with the agony of birth. The dance carried out the contrast by combining a unison chorus with a duet for Mary and Joseph.

The Dance Group was asked to participate in the Advent Vespers program at the Seminary,

a presentation of the medieval work Officium Pastorum. Six of us developed a dance representing the heavenly host after the announcement to the shepherds. Albs were worn, and gold stoles added greatly to the effect, representing angels' wings and emphasizing the patterns formed by the movement.

Binnie Ritchie Holum and Ruth Becker have led workshops in conjunction with two of our presentations, which is proving to be an effective way of spreading the word about sacred dance.

*

From Betsy Ball, Allentown: Because I was asked to share some of my knowledge of sacred dance, I gave a workshop (a few hours) at St. Richard's Roman Catholic Church, Barnesville, on Nov. 25, 1978. Due to God's goodness and all you fine people I have had the pleasure to study with, I taught warm ups, Israeli dances, Scripture interpretation, Christmas Carols, processional movements, and embodied movements. (Judy Rock, they loved your Body of Christ.) I tried Burt Bacharach's "Living Together, Working Together" as a spontaneous community dance and they were comfortable with it. Everyone was so open to receive whatever I offered that it made the day a pleasure. I was invited back. Thanks be to God.

*

From Rev. Dana R. Schlegel, Fleetwood: On September 23, I led a workshop on "Embodying the Faith" at St. John's U.C.C., Kutztown. I researched and recorded church music for the various historical periods discussed. We attempted to recreate the dances of those periods and also considered the theology and liturgical use which each represented. In further discussion the participants were challenged to look critically at their dances/dancing and the theology thereby communicated. Judith Rock's "Theology in the Shape of Dance" was a tremendous resource for that program and is invaluable for dancers and clergy alike!

On October 7, I danced at a Women's Tea in First U.C.C., Reading, cele-

brating that congregation's 225th anniversary. For most of those in attendance it was their first experience with sacred dance. After a brief, but necessary introduction, I shared Isaiah 61:1-3, 10, 11, using a recorded Hebrew melody and spoken text. I also danced "Lord of the Dance", and I choreographed this to "Simple Gifts" from Aaron Copeland's "Appalachian Spring". Again, the lyrics were read over the recorded score. Comments from the women, who represented many of the Reading area churches, were indicative of the void which many encounter in the lack of fuller expression of their faith in the worship experience. They were excited and want to see and experience more!

December 4, I spoke to the Soroptimist Club of the local Upper Perkiomen Valley. The purpose was to share the "whys" and "wherefores" of sacred dance. I was grateful for the invitation and opportunity to reach so many women in leadership roles in the community and various churches. Their further requests for more details and possible assistance in their congregations mean more "open doors" of our said Pa. Dutch churches in this southeast corner of Pa.

On December 24, the 5th and 6th graders danced "Good Christian Folk Rejoice" as part of the annual morning Church School Christmas Program at New Goshenhoppen U.C.C., East Greenville. In addition to working with these youngsters, I was also called upon to add movement to the 2nd graders' Christmas program at the Hereford Elementary School. This included a procession and ring dances set to carols and illustrated a 'round-the-world look at Saint Nicholas.

*

Kay Troxell, Lancaster: "The Moving Spirit" (Bryer Helmer, Marian Roy, and myself) has been "moving" a lot this year.

We choreographed "This Little Light of Mine" as a happy dance with candles and loving memories of the late Betty Simpson and the Sacred Dance Choir of Center Church, Manchester, Conn. It was included in the dances we offered for the ecumenical Commissioning Service of Lancaster "Contact" (sponsored by the County Council of Churches). We also danced last spring

in worship services in Lebanon, East Petersburg, a Presbyterian and two Methodist churches in Lancaster, and a Chapel service of the Lancaster Theological Seminary.

The high point of my year was the SDG Festival filled with such beautiful people and inspiring memories. My sharing in "prayer time" led to an invitation to return to Richard Avery's Port Jervis, N.Y. church in July to dance my Witness, "Just as I Am." I was privileged to dance it again at a 102nd birthday celebration at a nursing center near Lancaster where my 83 year old father is a guest.

I was unsure as to how the residents would receive religious dancing, but I found that they were very involved with the music, color, movement and the emotion as well. I danced in a small cleared space surrounded by wheel and geriatric chairs and I rechoreographed the dances to involve either specific visual or physical contact with the guests. (i.e. With the words, "Oh, Lamb of God, I come, I come," I went to several individuals, pressed their hands lovingly and smiled just at them. The sense of touch is tremendously important.) Their attention was rapt and they asked to see "Just as I Am" several times. My father had never seen me dance, and he wept. Of course, I am returning to dance again and with "The Moving Spirit."

*

Berenice Fickes with the Lancaster Church of the Apostles UCC "Worship in Motion" dance choir has danced at the Lancaster County home for the aged and has told me that her group was also moved by the love and appreciation that flowed around them. I would urge all of you to be open to (or to seek) opportunities to minister in dance to the elderly.

Our latest experience has been choreographing for television. "The Magic Cocoon" is a Sunday morning half-hour TV program for children sponsored by the South Central Pennsylvania Television and Radio Ministry. The director invited "The Moving Spirit" to dance in their Thanksgiving program, Nov. 19. We choreographed "All Good Gifts" from Godspell with solo voice and guitar accompaniment. We wore cream-colored long muslin aprons over our colorful

leotards and matching long skirts. Bryer carried a wicker basket of mums and ivy and Marian and I brought more mums. We celebrated the gathering and thanking at one point by holding out our aprons with both hands as if they were filled with God's good gifts. We feel that by using evergreens, daffodils or roses, this dance can be appropriate for any season. At the time "All Good Gifts" was taped, the director also taped one of our Christmas dances, "Mary, Mary What You Gonna Name that Baby?" (Avery and Marsh) televised Sunday morning, Dec. 24.

We are grateful to Carla de Sola for her setting of "O Come, O Come, Immanuel" as an Advent processional (See "The Spirit Moves," page 40.). I have shared it at a Choristers' Guild Workshop in York, Pa. and at an Advent Workshop at the Parish Resource Center, Lancaster. "The Moving Spirit" also danced it as well as "Mary Mary" as part of the Advent worship services at the Church of the Brethren, Lancaster; Zion Evangelical Lutheran, Landisville; and St. Paul's Episcopal, Columbia. The Dec. 10 Sunday service at First United Methodist Church, Lancaster, was developed around the theme of "naming the baby" not only in the sermon and the dance "Mary, Mary" but with the Baptism of several babies that morning.

*

From Pleasant Hills CUP Church Dance Choirs, Marcia Murray, Director:

The past full year has been a very full and spiritual year for the sacred dance choirs of this church. We failed to get reports into the past two newsletters which we apologize for, realizing the importance of communication. We were not idle however, we were just the opposite. Due to many workshops, etc. we have been sharing our experiences new and old with others, learning a lot for ourselves.

For Christmas Choirs grades 1 through 6 did Christmas around the World. They spent three months in their individual dance choirs learning styles of folk movement from any countries. They used "Five Carols for Now" by Ronald A. Nelson published by Augsburg Pub. House.

To backtrack one season. This year the

children asked to involve the congregation in their Thanksgiving Dance of joy and thanksgiving. They asked the congregation to learn the song and simple actions to the song of Johnny Appleseed. The children taught the dance line by line and then asked them to sing and move with them in Praise and Thanksgiving, which the congregation did. Have you ever known a congregation to defy a child?

Last winter the high school dance choir went with me to help for eight weeks with youth worship workshops. The high school group continues to extend themselves in the field of assisting (for scholarship purposes) with the young dance choirs. The group did a musical last year and will again do a musical to earn monies in order to go to the Guild's Festival in June.

Marcia Murray attended the Guild festival last June and then went to New Mexico to dance in her brother's church and worked with some children, who then danced in church. In the fall Marcia taught and directed the seminar on Dance in Worship and the celebration worship services at the Synod of the Trinity School for the Presbyterian Church held at Gettysburg college in July. Then in August, Marcia taught the course on Dance in Worship at the Synod Youth Conference held at Camp Crestfield, north of Pittsburgh.

The Pennsylvania West Region is getting started at communicating with members and potential members. A workshop was held in October for people in the area. Fifteen churches were represented. A marvelous worship service concluded the day--the purpose to share the day's experiences. The groups worked on dancing scriptures, dancing hymns, dancing prayers, dancing anthems, and dancing benedictions.

The worship services that have been done this fall have included children through adult choirs. We have found that a wide range of ages seems to reach the wide range of spiritual needs of a congregation. The children do indeed bring a certain significant joy in worship.

We are building, slowly, but surely, and spiritually. Numbers are not our goal, but quality is.

*

From Roxanne DalPas: On October 29th two of us from Nativity Parish presented a liturgical dance during a regular Sunday Mass. The folk choir from our parish played the song "Only a Shadow" for accompaniment. Again on Thanksgiving I presented another dance to "All Good Gifts" from "Godspell" which the folk group played. The dance for Christmas Eve was done by five girls (4 fifth graders) to a song our liturgical director wrote "A Song of Christmas". The folk choir will accompany. (Our Pastor has agreed to allow Liturgical Dance during the folk liturgies for special occasions.)

*

Doug Adams was the guest artist for the "Dancing The Christmas Spirit" Workshop held at Auienbach House of Christ Church and St. Michael's, Philadelphia, Pa on Saturday, December 9th.

TENNESSEE -

Nashville, Sylvia Bryant: As the Artistic Director of the Dance Program at Fisk University, Sylvia presented "Moods and Movements of Christmas" on December 1st at Fisk University Chapel: "Russian Melody", "Someday at Christmas" "Christmas Is...", "The Nativity (The Annunciation, The Magnificat)", "Good News!" "Behold, A Star!", "A Message".

VIRGINIA -

From a brochure: "A Chance For Our Souls to Dance": Lori Brady: For several years Lori Brady has been singing the music of worship and organizing liturgies and musical celebrations. A graduate of Immaculate Heart College in Los Angeles and an experienced teacher, she is a graduate of the Institute of Pastoral Psychotherapy and is a therapist practicing in Arlington, Virginia. For two years Ms. Brady directed the liturgical program for the Reston Catholic Community and has led numerous children's liturgies. She is trained in music theory and voice, serves as a pastoral musician for a Northern Virginia church and has collaborated with Kathryn Fredgren for several years. Kathryn Fredgren has been communicating God's word through movement to congregations around the country for several

years. A graduate of the University of Oklahoma's Dance Department, she is an active instructor, choreographer and performer. Among her professional credits is the staging, liturgical choreography and dancing of a Christmas celebration for Dave Brubeck at the National Presbyterian Church in Washington, D.C. Ms. Fredgren is also credited with building the Arlington Dance Theatre into a professional company while she served as Artistic Director from 1975-77. Currently, Ms. Fredgren is on the faculty of Georgetown University's School for Continuing Education where she teaches "The Use of Gesture and Movement in Worship."

WASHINGTON -

From Norma Rader: On October 28, 1978, the Washington Sacred Dance Guild sponsored a workshop on Dancing Christmas Carols, led by Doug Adams. Close to sixty people attended the workshop at Highline United Methodist Church in Burien, just south of Seattle. Dancers from the greater Puget Sound area attended, and it was great renewing old friendships as well as meeting new sacred dancers. Some of us from Tacoma found ourselves pictured in Doug's book on "Dancing Christmas Carols", a real surprise! There was great enthusiasm as Doug led us through the building, all doing the tripudium step and singing Joy to the World. A pot luck supper was held in conjunction with the workshop. Everyone in the area is looking forward to having other national leaders visit the Northwest.

*

Patti Williams of Bellingham, and Bill Monohon of Seattle, are Roman Catholics who dance under the name of Psalms in Dance. On December 10th they participated in a Puget Sound area Advent program in Bellevue, just east of Seattle. On December 13th they danced for the youth group at All Saints Catholic Church in Puyallup, and following a brief paraliturg they discussed origins and meanings of sacred dance. On Monday, Dec. 18th at St. Michael's Church in Olympia, they participated in a communal penance service, using Carey Landry's "Dance in the Darkness" as music. On January 6th and 7th they were part

of the Epiphany celebration at St. Madeline Sophie Parish in Bellevue, during the Saturday evening Mass, and at two of the Sunday Masses. Father Mike Cawdrey coordinated that liturgical experience, which involved both a performance type of dance prayer, and other movement during various parts of the Mass. Patti and Fr. Cawdrey will also be doing a Movement as Prayer workshop January 20th, at one of the Catholic churches in Vancouver, Washington.

*

The Sacred Dance Guild in Washington sponsored the Second Annual Advent Sacred Dance Festival on Sunday, December 3rd. It was held at 7:00 p.m. at First Congregational Church in Bellevue, just east of Seattle. This joyous program was notable for the varieties of expression brought by participants from many different churches in the Puget Sound area. The evening began with a processional of all dancers to Joy to the World and closed with a candlelight recession to Silent Night. The program included: "Patience, People", by Bill Monohon and Patti Williams of Psalms in Dance; "Trees of the Field" and "Messiah-mass Carol" by Marsha Greene and Allison Young from Christ Church of Northgate. (Israeli folk dances were used in designing the choreography). "Happy Birthday Baby Jesus" and "On the Very First Christmas Day", by Maplewood Presbyterian Liturgical Dance Group (grade school age children); "I Wonder as I Wander" by Norma Rader of Tacoma; "Break Forth O Beauteous Heavenly Light" and "There Is No Rose" by the Sacred Dance Choir of Tacoma; "See the Conquering Hero Comes" from Handel's "Judas Maccabaeus" and the "Andante" from "Vivaldi's Concerto in D for Two Mandolins" by Mark Lynd from St. Joseph's Catholic Church; "Carol of the Bells" by Sally Hood from Sandpoint Methodist; "Halleluia, It's Christmas" by Joyce and Deborah Chaplin and Sally Hood. (The Sandpoint United Methodist Interpretive Dancers made interesting use of red hoops; also of age differences as Debbie is a child, Sally, a teen-ager, and Joyce, an adult.) Susan Wickett brought the congregation enthusiastically into participation with rhythmic and movements to "Joy to the World"; and Susan Wright danced to "What Child is This". Marjorie Stevenson from the Tacoma

group introduced each work. Refreshments, were served afterward, and the dancers and the congregation had the opportunity to visit. We had a good time - many thanks everyone!

*

The First United Methodist Church in Tacoma presented two concerts of Christmas music, dance and narration on December 18th and 19th. Susan Fritts interpreted the Annunciation using the Magnificat set to Gregorian Chant. She and three other girls also took part in the Christmas Eve service.

*

The Sacred Dance Choir of Tacoma took part in a Thanksgiving service on Sunday, November 19th, at Sixth Avenue Baptist Church in Tacoma. Using six women and two men, they danced the Prayer of Thanksgiving, the Lord's Prayer, and the Doxology, using the music of Tallis' Canon and danced as a four part round. It was the first time the minister had experienced dance as worship, and he sent a most appreciative letter to the group, mentioning how we had enhanced his awareness of the worship experience. We have been asked back for their Palm Sunday Service.

For Christmas programs, the Dance Choir participated in the second annual Advent Dance Festival in Bellevue on December 3rd. On December 10th we took part in a morning service at the United Church at University Place, in Tacoma, dancing six numbers. The congregation was wonderfully receptive and we were asked back for a Lenten service on Sunday, April 1, 1979.

On December 17th, we will be at West Seattle-Fairmount United Church of Christ, presenting Christmas dances during the morning service.

Our group is growing, now having eight to ten women and four men. We plan to work on new choreography in the new year, hoping to highlight our male dancers.

The Highline United Methodist Sacred Dance Choir under the direction of Miki Garrison danced in a production of Amahl and the Night Visitors, given at St. Paul's United Methodist church; Tacoma, Brown's Point United Methodist; Tacoma, and at the

Highline church in Burien. The Rev. Harry Garrison and his wife Miki, have been using dance as a worship form in the church since they first danced in Tacoma under Margaret Taylor Chaney in a "rhythmic choir" twenty-five years ago.

*

Evie Peters from the Lake Burien Presbyterian Church, will present a seminar; "To Be Alive is a Very Moving Thing". This seminar for women of all ages will open the spirit-renewing world of movement for those seeking creative and disciplined integration of the mind, body and spirit. Emphasis will be on: *guided meditation and prayer, that relieve the stress and release the energy...*stretching, breathing and moving...*application of effective nutritional and health practices. This seminar will be held on Mondays from 7:30 to 9:00 p.m., from January 8th thru Feb. 12th at Wayside Congregational Church Federal Way. It will also be held on Wednesdays from 9:30 a.m. to 12:30 p.m. throughout February at Lake Burien Presbyterian.

Evie Peters, M.S., is a family life education teacher and counselor with a holistic, integrative approach to the growth process. She has an extensive background in education, ministry, the use of creative arts in worship, nutritional counseling, and is currently taking psychosynthesis training. (As if that weren't enough, Evie also has been working with a sacred dance group at Lake Burien Presbyterian, which participated in a Christmas program there on December 3rd, and danced "O Holy Night" Christmas eve. Evie "interned" for a year with the Tacoma Sacred Dance group and still dances with them.)

LATE LATE LATE N E W S - - -

From Connecticut: The Hallelujah Dancers, a small ecumenical sacred dance group from Waterbury Conn. gave a special performance in Grace Episcopal Church, Hartford on Wednesday evening September 27. This special program of sacred dance was followed by a potluck supper in the Parish Hall. When the dancers entered the hall, they received a standing ovation! After the meal, Barbara Leach, director of the group, talked a little about the history of sacred dance and then

led everyone present in symbolic movements to the Lord's Prayer. "Can we do it this way on Sunday morning?" asked one of the ladies of The parish. This program which was enthusiastically received by all was a moving experience for dancers and audience (most of whom had never seen dancing in church before) alike.

The program consisted of several dances built around the theme of the continuing struggle between good and evil. The program was preceded by organ music which tapered off as Judith Daire, one of the dancers, picked up her guitar and began to strum softly. As she sang "If We only Had Love," the other dancers in the group responded with symbolic movements in place. Barbara Leach was positioned opposite Judith in front of the altar and Lynda Dorio and Elizabeth Dillion were in the center aisle one behind the other. At the conclusion of this song the dancers moved off to the sides and the back of the church and Father Chamberlain stepped up to the pulpit to read the account of St. Michael casting the devil from Heaven (Rev. 12). Then the dancers entered one at a time to music from Star Wars and depicted the heavenly conflict with a dramatic dance in front of the altar. Since the dancers ended their first dance in the aisle, they began the next one there. This second dance performed to the "Dear Father" from Jonathan Livingston Seagull expressed the needs of man caught on earth amidst the struggle between good and evil. The conclusion of this dance prayer brought the dancers in front of the altar again where they formed a sculpture with each dancer in a position of waiting. Then the other dancers moved to the side as Barbara stepped forward to the area and presented in words and movement Psalm 24. The response, "Unless you turn and become as a little child, you cannot enter the kingdom of Heaven," was uttered by the priest from his seat near the front of the congregation. This was followed by "Turn Back, O Man" from Godspell, a spirited admonishment for each of us to turn from evil to good in order that "Earth shall be fair and all her people one." The dancers closed by improvising with each other in the aisle and in front of the altar to "New World Coming" as sung by Nina Simone. They moved down the aisle and out during an organ postlude leaving the congregation to sit and meditate for a few minutes upon the empty space in front of the altar and

the cross and beautiful stained glass windows beyond.

The four women who make up the Hallelujah Dancers began working together in the fall of 1976. Their first project was to interpret the Beatitudes from the Sermon on the Mount for the Bunker Hill Congregational Church in Waterbury. That church still graciously affords them space where they get together to work out once a week, unless they are in the process of creating new pieces for a particular church and then they like to work in the space where they will be dancing. The Hallelujah Dancers create modern interpretive dances which are often improvisational or loosely choreographed. The spontaneous nature of their dancing allows each of the four women to respond as an individual to express the theme of the dance without being restricted by set choreography. In a worshipful setting the Hallelujah Dancers like to feel that they are responding to each other, to the architecture of the church, the presence of the congregation and The Holy Spirit! They endeavor to include the congregation in the dancing whenever possible with simple movements that all can follow. At present they are preparing pieces for The Boars Head Festival of the Asylum Hill Congregational Church, Hartford which will be held Jan. 6, 7, 1979.

From Susan Cole, Oregon, SW Washington:

(Ed. Note: The following is included because it is an artistic way to communicate to SDG members in an area or all over!)

"November 6, 1978...dear SDG member! We go so many different directions....sometimes it's helpful just to come together, to make contact with someone else who cares about sacred dance, to get our energy going, to share ideas, to listen to others...DANCE. We also have some decisions to make about our charter (if we want one), a post-Christmas workshop, a newsletter to go out to churches listing dancers and dance ideas available to use in a service, and we still have not learned Betty's group "fun dance" DANCE. So, Come Wednesday Nov. 15th 7:00 - 8:30, 1st Congregational Church, 1126 SW Park (by art museum). RSVP if you can....Susan....

(Ed. Note: Isn't that a delightful way to have a gathering????)

SACRED DANCE GUILD
Membership List
January 1979

